FAILURES OF THE CATCHING CREWS

When the Youth and the Pups Are Both Alert.

A RESCUE JUST IN TIME

Written for The Evening Star. The dog catchers are alert and adroit, of the dogs' owners, particularly if the bappen to be small boys. There is a boy living in a small frame house on the hole for he was pretty nearly as ample over northwest who cherishes a yaller yellow) dog of obscure antecedents, uch native shrewdness, that the diversached here is not beginning of the campaign that the beginning of the campaign that the dog-garnering crews are the beginning or the campaign or the landing of the front steps, with the dog between them.

"Say, don't make us laugh; we've got the carache," was the dog owner's Parthan dart as the dog catcher plodded back to the wagon. atter happen to be small boys. There is a small boy living in a small frame house on of yellow) dog of obscure antecedents, og catching crews have been yearning for paugurated by the weird dog-muzzling or-But the dog-garnering crews are ever able to espy the dog in a state of eparation from the boy. The boy is always there or thereabouts. The dog-catches have tried all sorts of schemes to get not dog, which is gollarless, tagless and muzzleless. They have essayed ambustiproper and the control of the control ever able to espy the dog in a state of that dog, which is collarless, tagless and muzzleless. They have essayed ambussorties in force, flank-turnings and other arts of war except the dumuse about five doors down from where small boy and his deg lived. The boy It boy and his dog lived. The boy open to notice the wagon at all. It right on whittling, and the dog that on blinking outside the front a colored man stepped down from board of the dog-catcher's wagon ked on the pavement in the directhe dog in the most matter-of-fact in the world. The black man didn't o have dog on his mind at all. He to be interested chiefly in his imif a piccolo playing rag-time. He no net or other implement of his on. He had known that particular og to spot a net two squares to lee-

vawning and looking ennul over the h of excitement, and the small boy, ingly all unaware of the close contiguity danger, continued his whittling. A of anticipatory triumph stole over the man's face, but he walked straight I looking like a colored man and or who simply couldn't be bribed for morey to collar an unoffending dog. dog catcher was exactly eight feet the canine when the small boy on the teps, without breaking off in his ling at all, gave a couple of short, far clucks. The dog practically jump-The dog practically jumpver the picket fence backward, just as black dog catcher was reaching out to a grab for him, and in two jumps the was through a hole beneath the porch, his onnery, nondescript-hued head k out and seemingly expanded into one

alier dog to spot a net two squares to lee-ard. There the dog sat in unconscious ril. yawning and looking ennul over the

Say d'je ever git around w'en it was all r?" the small boy asked the chagrined scatcher, hardly raising his head from

catcher, hardly raising his head from whittling, bat's all right, son; ah'il git dat mutt o' all's yit," said the black man. fou will w'en you're wearin' Buffalo hair," said the small boy, "Hey, w'y 't you swipe me? I ain't got me muzon this mornin'. Gimme a ride in th' its hurry wagon, will you?" ut the black dog catcher, again defeated or many trials, was plodding back to wagon.

block t' hunt f'r easy ones."

Then the yaller dog resumed his position in front of the gate and blinked content-

re muzzieless and tagless dogs out on the cets on Saturdays than on any other day the week, because during the remainder the week, when the youngsters are at tool, they keep their precious canine ends hobbled in their back yards. On tardays they turn their dogs loose, but of vision. The dog catchers figure that it is about as hard to collar a dog that is being looked out for by a small boy owner as it is to capture five victims that are without such guardianship.

A grimy-looking little may-be-skye-terrier sat on Saturday afternoon last on the single step of a tumble-down shanty built directly on a Georgetown street. The dog licked his chops lazily and idly watched a battered cat scaling a

I cat scaling a fence across the The black dog catcher, carrying a time, but looking innocent never-stole up from the wagon anchored discarred down listance down the street.
was blissfully ignorant a short discance down the street. The dog catcher was blissfully ignorant of the voolly head framed in the window of the shanty and the pair of engle eyes set in the head. He was about twelve feet from the dog, and was just about to pull his net around and get it into action, when the door of the shanty was Jerked inward. "Yo' Mose!" shouted the small black boy, who had been watching out of the window. There was a drab flash, a gap in the atmosphere, and when the dog catcher's net came down it spread its meshes over so many cubic feet of vacancy. The door was slammed to, and when the dog catcher looked up he muttered something to himself when he saw a podgy black thumb placed derisively at a flattened nose, all silhoutied in the window. As he was walking away, thwarted, the window was raised about two inches and this was shot after him in a plping, gloating voice:

"Heh, mistah, dey ain' nobody at home, but yo' all kin leave yo' keeahd!"

Up on L street, not far from 16th, a small white boy was standing in front of his heuse on the sidewalk with a frayed, big-footed, good-natured, black any-kind-of-dog seated beside him, tall a-wag, and gazing up at the boy adoringly. The boy

his notise on the sidewalk with a frayed, big-footed, good-natured, black any-kind-of-dog seated beside him, tail a-wag, and gazing up at the boy adoringly. The boy had his hands in his pocket and was apparently deeply interested in the trick riding of another small boy on an old soliding of another small boy on an old soliding bike in the middle of the street. Neither he nor the boy on the bike let on that they saw the dog catcher's wagon pull up at the corner, only a few doors away. The owner of the dog stood stock still, and the boy on the ancient bike dismounted and pretended to be fixing the pedals thereof. The black dog catcher advanced toward the boy and the dog, with his net behind him, and with the general manner of a black man bound for work on a road-mending job some distance up the street.

A Fifteen-Foot Start.

A Fifteen-Foot Start.

The dog catcher was about fifteen fee from the boy and the dog, and the gleam of triumph already won lurked in his eyes. Then the boy stooped suddenly, yanked se the coal-hole cover that he had been standing on, and said to the dog:

standing on, and said to the dog:

"Go. git 'em, Soakys'."

The dog dived head-foremost into the coal hole, and the boy replaced the cover with one movement and stood on it, whisting several plaintive bars from "She Was Happy Till She Met You."

The black dog catcher looked as if he saw that he was up against the real thing, but he moved toward the coal hole doterminedly.

but he moved toward the coal hole deter-minedly.

"Ah'll git dat no 'count dawg yit, boy,"
he said. "Jes' yo' git off'n dat coal hole."

"I can't. Me feet are sore an' I can't
walk," said the boy, grinning.
This black dog catcher pushed the boy
from his position on the coal hole and
raised the cover. The boy made two jumps
of it to the basement areaway, where he
opened the door leading into-the coal vanit.
Then he opened the basement door and let

ON DOGS AND BOYS

his dog into the house. He was back on the sidewalk in a jiffy, watching the dog catcher letting himself into the coal hole. "Hey, there's a lot o' rats down there," said the boy to the dog catcher, who had a close fit of it to get into the hole. "Yes, an' dey's a dawg in dere dat Ah need in mah bizness, too," said the dog catcher, disappearing in the hole. The small boy who owned the dog and the small boy who owned the dog and the small boy who'd been doing the trick riding on the bike stood beside the coal hole and made suggestions to the invisible dog catcher.

"Hey, put some salt on his tall," said the boy who owned the dog.
"Hand 'im a order o' liver an' bacon an' maybe'll he come to you," suggested the

Mutterings proceeded from the coal hole such as "Wheah is de mutt, anyhow?" and "Ef Ah gits 'im Ah'll livuh-an'-bacon 'im."

With a Single Thought.

Then the two boys looked at each other. oth apparently moved by the same thought. The boy who owned the dog kicked the cover over the coal hole and they both scampered up the front steps of the house. Presently the black head of ut so are the Goes; so, likewise the dog catcher lifted the cover of the coal

through any interstices by an outsider—and one of the youngsters proceeded to give a realistic imitation of a dog fight, the barks

ing something attached to a rope with all

Your mutt's a goner if you don't screw wit' him!" the kids yelled, apparently at a boy in the middle of the bunch, and the boy with the rope tugged harder than ever, the yelps and barks as of two scrapping curs proceeding flereer than before.

As the black dog catcher leaped into the middle of the circle it suddenly broke up, and the urchins all yelled derisively at the net wielder.

"Didn't you see th' dogs a-goin' up in a balloon jes' as you came up?" asked the boy known as "Butch."

"G'wan, Butch, you know you swallowed 'em!" said four or five of the boys at once. with the rope tugged harder than ever, the

Aristocratic Outfit.

A small boy was pulling an improvised toy wagon down the middle of 17th street, with a nippy-locking fox terrier, tagless and muzzleless, trotting alongside. The wagon consisted of a pair of wheels of obvious home manufacture, a soap box nailed to the axle, and a whittled broom handle for a tongue. The boy stopped suddenly when he saw the dog catchers' wagon about a block ahead, and bearing down on him. He yanked the wagon behind a tree, clucked softly to the fox terrier, and the dog hopped into the soap box.

"Now, you stay there, Biff, till I tell you when it it to be dog.

"Now, you stay there, Bill, thi I tell you went' git out." the boy warned the dog. Then he pulled the wagon out into the street again, and was walking slowly ahead, when the dog catcher, with his net, bore down upon him.
"Wheah's dat dawg dat was wif you', son?" the black man with the net asked the boy.

"Dog? What dog? I didn't see no dog," replied the boy, with a mystified look, "Oh, that fox terrier mutt, you mean? W'y, he hopped that fence there, an' a little girl came t' th' door an' let him in."

The dog catcher studied the boy for a minute, and went back to the wagon, muttering about it being "mighty queak wheah dat dawg dun gone."

When the dog catchers' wagon had disap-

The dog catcher studied the boy for a minute, and went back to the wagon, multiproval.

The dog catcher again defeated after many trials, was plodding back to the wagon. They the small boy yelled after him, you won't do, see? You ain't got the peet, you're catched!"

When he dog catchers wagon had disappeared around the corner, "Say, d'ye expective and the post of the following peared around the corner, "Say, d'ye expective and the cast. It is a society comedy, which assumes to deal with legation characters. "When We were Twenty-one" was produced at Wallack's Theater on Monday in the cast. It is a society comedy, which assumes to deal with legation characters. "When We were Twenty-one" was produced at Wallack's Theater on Monday in the cast. It is a society comedy, which assumes to deal with legation characters. "When We were Twenty-one" was produced at Wallack's Theater on Monday inght. It is by Henry V. Esmond, the English actor and playwright, who, after three able affection at his friend and protector. The "look out" on the dog catchers wagon spotted a huge brute that looked like a cross between a Great Dane and just a dog-dog up on Florida avenue near lith street. Two of the dog catchers jumped from the wagon and made for the dog essaying to cut him off fore and aft. There ensued a bit of play similar to that which happens when a base runner is caught between the bases. The big dog was in a panic of fear, seeming to understand the character of the men who were trying to held the production. It was played by Nat Good-will be a saying to cut him off fore and aft. There ensued a bit of play similar to that which happens when a base runner is caught between the bases. The big dog was in a panic of fear, seeming to understand the character of the men who were trying to held the production. It was played by Nat Good-will be a saying to cut him off fore and aft. There ensued a bit of play similar to that which happens when a base runner is caught between the bases. The big dog was in a panic of fear, seeming to u lay off from school, and on Saturdays in constitute themselves personally-condiguardians of their dogs. There are ing the apparatus in readiness to throw it. him cautiously, the man with the net raising the apparatus in readiness to throw it. Just as he did so the dog made a sudden dive right at him, and the man stepped aside. The dog, with his tail down, flew down the street, and then dived into a blind alley, the dog catchers, who knew that the alley had no outlet, following after him at top speed. They both reached the alley in time to intercept the dog, which had found out its mistake, and had charged back for the entrance to the cul de sac.

A Friend in Need.

When the dog saw that he was rounded up he gave a mournful howl and scooted back into the alley. At the very end of the alley he saw a small hole in the fence back of a shanty. It was a small chance, for the circumference of the hole wasn't more than half the circumference of the great brute's body, but the dog decided to take it. He body, but the dog decided to take it. He got his head through the hole, and then he seemed to be making a desperate effort to take the fence along with him in his attempt to get his body through. He was yelping piteously, and the dog catchers were almost upon him in the rear, when, zipp! the board through which the dog was the board through which the dog was trying to bore was suddenly knocked out as by one blow of an ax, and the dog dis-appeared in the yard. When the dog catchappeared in the yard. When the dog catchers got up to look into the yard there was no dog in sight, nor was there any human around to furnish a theory as to how the board had been knocked out. The dog catchers looked through the fence for some time, and then, giving it up, went back to the wagon. As soon as they did so a small white boy emerged from a shed in the yard into which the big dog had disappeared. The dog followed after him.

"Is that your dog, son?" the boy was asked.

"Naw." replied the kid.

"Well, you acted in a pretty friendly way toward a strange dog, didn't you?"

"Well, sir." said the boy, "a dog's a dog, ain't he? And a dog catcher, ain't he?"

r, ain t ne: Incontrovertible facts, which go to prove however, that the night watchmen of bank are about as popular with safe cracksme as dog catchers are with small boys.

His Strait.

"The trouble with you, Orville," said his frugal relative, "is that you always live up to your income."
"No, it isn't!" fiercely responded young
Ardup. "All that ails me is that I can't
live down to it!"

In After Years.

From the Chicago News. Customer-"Have you felt slippers, young New Clerk—"Yes, ma'am; but I haven' for a long time now."

Well-Regulated Parents. From the Indianapolis Journal.
"Our little Dick makes very clever conum

drums-really very clever." "Can you guess them?"
"Oh, we never dare do that. Little Dick wants to tell the answers himself."

Tourist-"I understand prosperity has made Kansas farmers forget free silver."

Kansas Farmer—"Oh, land, yes What us farmers is mostly disputin' bout now is whuther a cyclone cellar oughter be built in the Queen Annie or the c'ionial style."

—Detroit Journal.

Detroit Journal.

Mrs. Keyboard—"Why do you always sit at the hotel piano? You can't play a note!"

Old Stokes—"Neither can any one else while I'm here."—Tit-Bits.



ters this week. There was not an ex-ception, unless it was "How Smith Met Jones," and in that case the mirthful intention was manifestly honorable, even though the realizations were scant.

The play in which John Drew appeared was an attainment of the ideal. "The Tyranny of Tears" will be remembered, with "Lord and Lady Algy." While it lacked the color and dash of that piece, it had more genuine quality. The author divided honors evenly with one of the smallest yet one of the strongest companies that has been brought together in a long time. The class of work that Mr. Drew has been doing so well is calculated to make his existence one of ease. His agreeable personality has been all sufficient in providing entertainment. He is without a peer in the presentation of those literary trifles, which, like gems, are to be discovered only after search and cannot be manufactured

Willie Collier, whose farce, "Mr. Smooth, for nimself. He has ambifions of a thoroughly dignified sort, a play from the pen of Augustus Thomas for next season being one of them. But even if he finds himself put to it to write another play it can be depended upon to provide practical entertainment. "Mr. Smooth" has the abundance of action characteristic of the actormade play.

made play.

The Academy had a good cheer-raising melodrama in "The Gunner's Mate," and gave a full quota of thrills in exchange for the liberal attentions at the box office.

The New Grand, as usual, fared handsomely as a result of a monopoly of a very useful and interesting field of amusement in this city and covered its usual wide

range of contrast.

The variety theaters were in high feather with entertainments which were chiefly remarkable for their extreme unprudishness. There is a great dead of curiosity as to what the limit is and when it will be reached.

There will be an abrupt change of key along the line on Monday. The National goes from literary comedy to negro minstrelsy; the Lafayette from farce to stan-dard melodrama; the Columbia from farce to the legitimate, and the Academy from melodrama to farce comedy with special-tics.

This week has been a notable one in the New York theaters. An unusual number of new plays were done, and it is probable that some of them will prove sufficiently meritorious to be sent on tour. On Mon-day night "The Ambassador," by Mrs.

what sort of a playwright you are.' A third Monday night you are.

A third Monday night production was "Coralie & Co.," by all accounts a conventional European adaptation. E. M. Holland, Maggle Holloway Fisher and Fritz Williams, and Maggle Holloway Fisher and Fritz

land, Maggie Holloway Fisher and Fritz Williams were in the company.

On Tuesday night "The Countess Chiffon," which W. A. Brady presented in order to star his wife, Grace George, was performed for the first time. John Blair of modern play fame was in the cast. The play was taken off before the end of the week. "M'lle Fin" will be brought from Indiana to replace it at the Fifth Avenue Theater. Grace George will resume her original role of Florence de Puissen. Theater. Grace George will resume her original role of Florence de Puissac. The chief event of the week was the per-

formance of "Sapho," which opened its season at Wallack's Theater on Monday night. It appears to be the policy of the management to advertise it as a grossly immoral production. This procedure seem a little incongruous in view of Ciyde Fitch's prestige as a gentlemanly play writer and Miss Nethersole's admitted artistic eminence. Some of the comments were more coarse than anything in the performance itself. Open as the play is to objections itself. Open as the play is to objections on moral grounds, it is unfair to classify it even by inference with the cheap French farce. It has a soild, artistic basis in Daudet's celebrated novel, which, however filmsy and corrupt the superstructure may be, insures it a certain amount of intellectual interest. That the play is hurt in many ways by maiadroit departures from the author's intent is universally declared. But it is Pharisalc to denounce it because of the character depicted. It is when the playwright seeks to remodel the character and endow it with noble and womanly attributes that it becomes tawdry and obnoxious. It is then seemingly a defense of vice instead of a disinterested picture. It would be a close discrimination to aver that Phryne shall not be the character. would be a close discrimination to aver that Phryne shall not be the subject of the dramatist's pen as well as of the sculptor's chisel and the painter's brush. But the play does not sound as if it had been written with a pen. The business-like clerical click of the typewriter lingies through it. The acting of Miss Nethersole and the inspiring genius of Daudet are the devision. click of the typewriter lingles through it. The acting of Miss Nethersole and the inspiring genius of Daudet are the dominant elements of the production, clumsy as some of the literary workmanship may be. It would have been better if the play had not been written until the dramatic genius fit to build a successor to "Camille" appeared. But, having been written, it is nothing for a theatergoing public, who has stood "The Girl From Maxim's" and "The Girl in the Barracks," to shriek over. It seems a pitiable philosophy to accept immorality on the stage as inevitable. But all efforts to suppress it are rendered ineffectual by theater patrons themselves. And the immorality of the play "Sapho" is, with its accompanying genius, surely less to be feared than the snickering vulgarity of the French farce, which is gauged to reach and contaminate the lowest and therefore the most susceptible intelligence.

David Belasco has changed the third act of "Naughty Anthony," and when Charles Evans gets into the title role, the acquaintances it made when first produced in this would scarcely know it. Washington delights to welcome first productions de-spite the risk of disappointment which atspite the risk of disappointment which attends them. In some instances, first nights here have given the playgoers opportunities to see pieces which were interesting and admirable even in the process of development, and which might not have reached this city for a long time had the first production been made elsewhere. There will scarcely be any resentment because "Naughty Anthony" hwited patronage when it was in a condition now "Naughty Anthony" Invited patronage when it was in a condition now confessed to be immature and unsatisfactory. Yet, in strict morals, Mr. Belasco ought to consent to provide a rebate for people who send in coupons showing they attended the early performances. Mr. Belasco could

easily afford to do this, as the piece is now in a fair way to realize the early asser-tions that it possessed material from which, with the excellent cast, a substantial suc-cess ought to be made.

The advent of Liebler & Co., with another

Wilhe Collier, whose farce, "Mr. Smooth," proved a good, reliable fun-making affair, is rapidly approaching a point where it will be proper to announce that Mr. Thus-and-so "presents" Mr. William Collier, with the accent on the William. If he keeps on at his present rate there are only a few more sausons of "Willie" for him. He is a resourceful gentleman, who in the absence of other material, made his present play for himself. He has ambitions of a thoroughly dignified sort, a play from the pen of Augustus Thomas for next season being one of them. But even if he finds himself put to it to write another play it can be depended upon to provide practical entertainment. "Mr. Smooth" has the abuntainment. "Mr. S of their unique ventures, will be one of fact that "The Christian" was a success in spite of much denunciation, tended to stimulate faith in Mr. Zangwill, who, in personality, seems to be a rather aggressive imitation of Mr. Caine. There was no reason for thinking that Mr. Caine or Mr. Zangwill had the playwriting faculty. But tenacity has made even "The Children of the Ghetto" a respectable road-venture in this country. Their absolute disavowal of fetish worship and their association with literary celebrities has given Liebler & Co. an immediate prestige, which might have literary celebrities has given Liebler & Co. an immediate prestige, which might have been delayed for a long time had they adhered to the routine methods of play-purchasing and producting. Their coming production of "The Greatest Thing in the World" is characteristic. Mrs. Sarah Cowell LeMoyne is better known as an elocutionist than as an actress, and the authors of the piece are untried workers. Yet the company gives full assurance of adequate interpretation, and the occasion is one of magnitude and hopefulness.

It is encouraging to learn that the authers of "The Greatest Thing in the World," in which Sarah Cowell LeMoyne will make her first stellar appearance in Washington at the Columbia Theater next week, although this is the first play they have produced, are not tyros at the trade of playwriting. Miss Harriet Ford, first of the collaborators, was a leading actress for eight years with such stars as Sol Smith Russell, Clara Morris and Robert Mantell, besides gaining a great deal of experience in prominent stock companies. It does not follow that a successful player should be a good playwright; indeed, the opposite is often the case, but Miss Ford was evidently possessed of literary talent, as is proved by the fact that she won the prize for the best poem of welcome to Henry M. Stanley, and has long been a contributor of short stories to the leading literary publications. Her first work, a book of dramatic monologue, brought about her meeting with Mrs. De Mille, as well as with Mrs. LeMoyne, for whom they wrote "The Greatest Thing in the World." It is related that they worked a whole year on the play before submitting it to Mrs. LeMoyne, who, from her experience of twenty years on the acting and lycoum stages, suggested some changes, which were made. Mrs. DeMille is the widow of the famous Lyceum Theater playwright, Henry C. DeMille, whose plays are still popular on the American stage. On several of these Mrs. DeMille collaborated with him, and in all she was have produced, are not tyros at the trade are still popular on the America. On several of these Mrs. DeMill collaborated with him, and in all she was his chief critic and adviser, especially in regard to the feminine element of those de-lightful plays. It is said of her that, were such positions open to some the superior of the said

lightful plays. It is said of her that, were such positions open to_women, she would be a great stage manager.

Their methods of work are much the same as the Belasco-DeMille collaborations. Mrs. DeMille is the expert in devising dramatic situations, while Miss Ford takes care of the character studies. She is very methodical, and this play represents a vast amount of research. For instance, she read legal authorities to get one little point of law which occurs in the play perfectly straight. These ladies also designed the secenery, and laid out the color scheme for both painter and costumer.

and costumer. Owen Davis, author of "Over the Fence, is an athlete of some promise. His forte has always been sprinting, a morning constitutional of a few miles being his daily amusement. Lately he has had but little to say about athletics.* In fact, he has been beaten at his own game-and been been beaten at his own game—and been beaten badly at that. His antagenist was a locomotive. Had it been a race on the "ievel" with the iron monster he would have felt no disgrace. But the locomotive played a "low-down trick" on him, which rankles. The "Over the Fence" company were preparing to leave a certain city a few weeks ago. The members of the company were all aboard the train, with the exception of Mr. Davis, who had been detained to settle some minor matters with the railroad ticket agent. That functionary had just informed him that he still had five minutes before the train would depart, when to Mr. Davis' horror he saw his train slowly moving out of the depot. Without stopping to ask questions he started on a dead run after it, heedless of the shouts of the agent and trainmen. The faster he ran the faster the train seemed to go. He doubled his energies. He must catch that train. It was the only one by which he could get to the next town in time. Visions of the cost of a special came into his head and again he doubled his energies. To make matters worse the engineer, with his head out of the cab door, was looking back and actually laughing at his efforts. He determined that if he ever caught up with that train he would, without compunction, thrash both the conductor and that engineer, particularly the engineer. He made a last desperate effort, stumped his toe, and turned a graceful somersault, landing in a sitting position. With clothes torn, hair disheveled, perspiring from every pore, he looked up to find the train had come to a halt only a few feet away.

He pulled himself together, got aboard and, to his utter disgust, the train proceeded to back down toward the very spot from which he had begun his mad race. It had gone ahead to get on another track to allow a special bearing the president of the road the right of way. beaten badly at that. His antagenist was a

Patrice is, besides one of the most popuar soubrette comedians, somewhat more of theatrical business woman than her sister stars are. "I do my own routing, ad-vertising and other work that most actress-

vertising and other work that most actresses leave to managers or agents largely through ignorance of the managerial methods or indifference, so that they keep moving. I like it," says she. "I am very energetic, you see, and truthfully can say there isn't a lazy bone in me. I must keep myself busy, and playing only thirty minutes twice a day doesn't provide much labor. You should see me paying off my little company Saturday night. I call it 'my company,' but there are only three of us. Another thing: I like to get to the theater a long time before my act is demanded. After I am dressed, all but the finishing

touches, I put a dressing robe around me and then sit outside on the stage, where I can see the acts going on. And, do you know, I enjoy them quite as much as the audience does? Do I think vaudeville a fad or a permanent institution? Well, I'll tell you. I don't care myself to sit through three or four sets of a play, waiting to see the expected happen. It tires me. I want a change quickly, and in vaudeville it happens. That's why I like it, and I guess others feel pretty much as I do. But the vaudeville of today will not be compared with that of ten years from now, I predict. Then we'll have no more sketches hastily improvised by illiterate actors or dramatists, with 'I done' and 'we was' setting your nerves on edge. Then, I foresee, the best dramatists will turn out the sketches and masterpieces of comic dialogue and good situations will be as easy to obtain as bad ones are now. Oh, yes, I'm doing all I can to 'elevate' vaudeville. How? Why, don't you know I was the first to carry a complete set of scenery and properties of my own? All I want is a bare stage and two calciums, and my scenery does the rest such as you have seen at the New Grand this week. That's a little to be proud of, isn't it, since you know all the 'headliners' have foilowed suit?"

Lew Dockstader is an example of what man who is an enthusiast in his chosen vocation may do. The life of a minstrel entertainer is generally regarded as a butterfly existence; and in many cases it is. But Dockstader is a constant student. He But Dockstader is a constant student. He has a keen knowledge of current events, and has closely observed the local characters and happenings in every town of any consequence in the country. Scarcely a week passes that he does not apply himself to the gathering and memorizing of new material in order to be on a familiar conversational footing with his audience. He says pathetically that life with him is one grand, sweet rehearsal. While Hans Roberts, another of Wash

ington's numerous contributions to the stage, was playing here in "Why Smith Left Home," he came within an ace of stage-fright. While he was engaged in one of his scenes there came a childish voice from one of the boxes. "Mama! There's papa!" The youthful Roberts had gleefully recognized the parental presence, and it was some time before the youngster could be persuaded that it was duty and not inclination that prevented the usual exchange of affectionate courtesies.

Miss Julia Morrison proposes to go on the stage in a drama whose incidents re-semble those which led to her trial on the charge of murder in Chattanooga. If Miss charge of murder in Chattanooga. It miss Morrison is relying on that devlorable event for advertising, she will probably be dis-appointed. The public soon forgets the de-tails of such occurrences, and unless she has exceptional ability she will be notable only for a very emphatic display of bad taste.

"CRICKET ON THE HEARTH."—"The Cricket on the Hearth" was admirably presented last night at National Rifles' Hall on G street by a company of capable amateurs belonging to Almas Temple of the Mystic Shrine. The entertainment was given in the interest of the Christmas charity fund of the Shriners and was the first of a series of functions to be held during the year for this worthy purpose. It is expected that fully \$3.000 will be accumulated during the year. Those who took part in the play last evening were: James A. Sample, Fred C. O'Connell, Edward C. Townsend, J. Don Houston and Misses Grace Ross, May Jameson, Anna M. Hays, Florence Heech and Ada L. Townsend. The committee in charge consisted of Messrs. Frank H. Thomas, chairman; Harrison Dingman, Harry Standiford, George H. Waiker, George H. Getz, John A. Ellinger, Charles Reiter, F. W. Behrens, Samuel Hart, Frank K. Raymond, J. S. Jones, Geo. H. Smith and Benjamin H. Parkhurst.

COMING ATTRACTIONS.

COLUMBIA THEATER.-It is

COLUMBIA THEATER.—It is seldom that an elocutionist is also a good actress, and conversely it is too seldom that an accepted actress is also a fine reader. Sarah Cowell LeMoyne, the latest candidate for stellar honors, however, has gained fame both on the lyceum and acting stage. She made her dramatic debut as a member of A. M. Palmer's famous Union Square stock company, and although only a girl, scored hits in such old-time successes as "A. Celebrated Case." "False Friends," "Lost Children," "French Flats" and "The Danicheffs." In the last named play she made such a success in the role of an old woman that Mr. Palmer insisted on her sticking to this line of parts. Being unvilling to lose her youth thus prematurely, Mrs. LeMoyne, then Sarah Cowell, resigned from the company and devoted herself to the lyceum stage, on which sho gained high rank. At the dedication ceremonies of the world's fair in 1893 she was chosen to read the Columbian prize ode, and was compelled by the exigencies of that occasion to be decorated with a laurel wreath and a bronze medal. When the monument of Edgar Allen Poe was unveiled in the Metropolitan Museum of Art she read "The Raven." She is the wife of W. J. LeMoyne, the popular player, whom she first met in A. M. Palmer's Union Square stock company. She was then Miss Sarah Cowell, In spite of their French name, the LeMoyne's are Americans. Mr. LeMoyne was bern in Boston in 1831 and helped to fight this country's battles in 1861, being captain of Company B of the 28th Regiment, Massachusetts Volunteers. Mrs. LeMoyne are literary and artistic. Mrs. LeMoyne are literary and artistic. Mrs. LeMoyne are literary and artistic. Mrs. LeMoyne is by no means unknown in Washington. During President Arthur's administration she was a frequent visitor to Washington, where she read at the Frelinghuysen and cther entertainments given by cabinet officials. During the first Cleveland administration Mrs. LeMoyne was the special feature of a charitable benefit given by Mrs. Whilmey. Liebler & Co. have pro

prices.

LAFAYETTE SQUARE THEATER.—
Next week the well-known actor, Carl Haswin, famous for his impersonation of "The Silver King" and other standard characters, will be at the Lafayette Square Theater in his scenic melodrama, "The Lion's Heart." Mr. Haswin is a player with a large popular following and the supporting company is said to be one of exceptional strength. Incidental to the play are a number of songs, rendered by individual members of the company, and the "Ticket-of-leave Quartet." Among the features of the production will be the magnificent scenery, mechanical effects and superb costumes. There are many beautiful stage pictures. The company is unusually strong and is under the personal direction of Mr. John G. Magle, who was manager of Lillian Russell and Margaret Mather for a number of years.

NEW NATIONAL THEATER.-There is

Dockstader's Minstrels, who will come to the New National Theater next Monday night. That the quantity is generous may also be made evident to any person who glances through the list of comedians, singers, dancers and specialties which have been gathered together for this season's tour. The end men are George Primoses. singers, dancers and specialties which have been gathered together for this season's tour. The end men are George Primrose, Lew Dockstader, Lew Sully, Larry Dooley and James Tenbrook. The vocalists are Chas. Kent, Manuel Romaine, Spencer Kelley, Charles D. Wilson and George T. Martin. In the oilo will be the world-famous club jugglers; the four Johnsons, who come direct from the Empire Theater, London, and who have won unqualified success all over Europe. After these athletes come the well-known singing comedians, Dooley and Tenbrook, who have just returned from a tour of Europe. They, in turn, are followed by that prime minister of monologists, Lew Dockstader, whose humorous remarks and up-to-date songs stir the risibilities of all. Next to hold the stage will be Bogart and O'Brien, in a most thoroughly entertaining musical comedy act, introducing and playing numerous musical instruments. A feature of the program will be the impersonation of the dandy coon by George Primrose. ture of the program will be the impersona-tion of the dandy coon by George Primrose. He will be assisted by the champion pick-aninny cake walkers. Costuming and scenic embellishments are said to be magnificent.

aninny cake walkers. Costuming and scenic embellishments are said to be magnificent.

ACADEMY OF MUSIC.—The merit of musical farce of today depends upon the abilities of the interpreting company. When this truth is appreciated, so also will be the attractiveness of the newest farcial effort, "Over the Fence," which makes its initial Washington bow on the afternoon of Monday next, Lincoln's birthday: To those who follow things theatrical there is little need to sum up the artistic fame of John C. Rice and Sally Cohen, who are featured in this newest effort of Owen Davis. The team has been so well received in vaudeville that they were secured for this attraction by Manager Gus Hill. Each plays a part in the farce, in addition to doing their sketch and other specialties. But Mr. Hill has not depended upon a single card to win in the public collateral. Annie Buckley, last seen here in "The Village Postmaster," is also remembered for a series of delightful comedy creations, not the least popular of which was her "slavey," with "Sister Mary Jane's Top Note" in "The Girl From Paris." Then Harry Leclaire, a well-known protean artist, is seen in appropriate parts, while the Olympic quartet, so many years with poor "Old Hoss" Hoey, are heard to advantage at every performance. Those famous "whirlwind dancers," the Bicknells, and other clever people constitute the remainder of the company. The Lincoln birthday matinee promises to be a sort of novelty and a popular one at that. THE NEW GRAND.-The announ

THE NEW GRAND.—The announcements for the coming week at the New Grand show that much may be expected from it. In the bill are four recognized headliners and the others are well-known and great favorites here, where the value of an artist is not measured always by the length of the advance mention or height of bill board type. Maggie Cline will lead the van of performers and a quasi-jornade of emof the advance mention or height of bill board type. Maggie Cline will lead the van of performers, and a quasi-tornado of emphatic singing and witty monologue may be expected. Maggie remains as always the inimitable vaudevillan, who for long held undisputed sway in her sphere, and even now she is as great a drawing card as the best, indeed, in some ways, there is none more popular than she. The next strongest card will be Gertrude Mansfield and Caryl Wilbur, in their unhackneyed comic episode called "Color Blind." Both are capable comedians and will afford very great amusement. The Saville Sisters, Alice and Stella, both very attractive and graceful, will give their songs and dances, heightened by beautiful electrical effects. Rosaire, the artist of the wire, will, among other remarkable feats, stand upon his hands on the swinging wire. Edwin Latell, the musical comedian, one of the highest-salaried single performers in his line, will present a bright and mirthful specialty. Mr. and Mrs. Neil Litchfield will give their "truly rural" comedy, "Down on the Farm." Last, but not least, the biograph will give twelve clear, fine moving scenes. The "star" program announced seems likely to be as great a success as any in the past.

KERNAN'S LYCEUM THEATER.—The New York Stars Burlesque Company, this season's organization, as prepared by Manager Gus Hill, is entirely new, and will open at Kernan's next Monday matinee. The taste of amusement seekers at this time changes very rapidly, therefore Manager Hill is ever on the alert to find the newest fads in the amusement world that he may give strength to the acquirements of his various companies. The various artists have been chosen with a view to making this season's company the best yet. Among them may be found Carlin and Brown, C. W. Williams, William and Kitty Harbeck, John B. Leonard and Jessie Fulton, Willams and Albion, Hilda Hawton, Williams and Albion, Hilda Hawton, williams and Albion, Hilda Hawton, Causie Hill, Anna Bucklin, Maude Walker, John Armstrong, Frank Becker, Edith Gray and John R. Magulinn, and "Fox and Foxie," the latest wonder, together with a large chorus, who participate in the two burlesques, "In Gay New York" and "Hotel Girly-Girly." KERNAN'S LYCEUM THEATER.-The

BIJOU THEATER.-For the week mencing Monday, February 12, the Bijou Stock Company will present a travesty entitled "Trilby O'Farrell." During their rest this week the house company has thoroughly rehearsed the new play. Sam Adams will appear as Svengalla, and the ecams will appear as Svengalia, and the eccentric Maude Eliston will buriesque Trilby. A special arrangement of "Ben Bolt" will be sung by Marguerite Virginia. In the olio are Stinson and Mertin, the great Valmore. Newell and Sohivitt, horizontal bar acrobats: O'Brien and Collins, sketch artists, and Catherine Dixon.

E. H. SOTHERN.—"The Sunken Bell" is to be presented by E. H. Sothern and Vir-ginia Harned during their return visit at the New National Theater. The production the New National Theater. The production is one of magnitude. It was only lately decided that it would be desirable to do the play before its New York run. "The Sunken Bell' was such a brilliant success in Boston and Chicago that there is every assurance of a fine presentation Monday evening, the 19th instant. Music specially composed for this masterpiece of Gerhart Hauptmann will be played throughout the work by an augmented orchestra. The scenic display is said to be gorgeous. Elves, fairies, sprites, wood nymphs crowd the stage, making the piece interesting to children, as well as to grown people." "The Iren, as well as to grown people: "The Sunken Bell" will be given for four nights and at the Thursday matinee, Washing ton's birthday, February 22. The concision of the engagement will be marked by revival of "The King's Musketeers," las

scason's brilliant success.

"THE MAN IN THE MOON."—"The Man in the Moon" is announced at the Columbia Theater for the week commencing Monday, February 19. The spectacle recently terminated a ten months' run at the New York Theater, and will be brought here intact with all of the scenes and effects and the four hundred people comprising the company. The piece is said to outrival even the most gorgeous of the big stage fetes London annually gives its playgoers. Louis Harrison and Stanislaus Stange are the authors of the book and lyrics, and Reginald DeKoven composed the music. There are twenty ballets, including novel representations of orchids, ponies and seasons. The organization holds it original principals, including Sam Bernard, Helen Lord, Frederick Solomon, Violet Holls, Lotte Medley, Trixle Friganza, Louis Wesley, Lionel E. Lawrence and the dancer, La Petite Adelaide.

HENRY MILLER IN "THE ONLY WAY."—Rare dramatic entertainment is anticipated at the National Theater the week of February 28 in the engagement of Henry Miller, when he will present the successful new drama, "The Only Way," a dramatization of Charles Dickens' famous novel, "A Tale of Two Cities." This play was a great success in London last season, where it played for a year. "The Only Way," follows quite closely the book from which it is taken, presenting the turbulent scenes of the French revolution. The third act shows the revolutionary tribunal and its exciting proceedings during the trial of Charles Darney. The following names indicate the excellence of the cast: J. H. Stoddart, D. H. Harkins, Byron Douglas, Joseph Brennan, H. A. Weaver, jr., Earle Brown, Wm. Haworth, Miss Gertrude Finney and Miss Margaret Dale. HENRY MILLER IN "THE ONLY

RICHARD MANSFIELD.—The repertoire of Richard Mansfield during his coming Washington engagement will be as follows: Monday, Wednesday, Thursday evenings and at the Saturday matinee the first time here of "The First Violin." Tuesday at 7:45 p.m., only time of Cyrano de Bergerac; Friday evening, a revival of Beau Brummel; Saturday, farewell night, Dr. Jekyll and Mr. Hyde. Mr. Mansfield will be accompanied by his company of over 100 people, and brings all the appointments for his productions.

LECTURE ON, COLUMBUS.—Mr. Joseph J. Murphy, son of the former commissioner of pensions, and a young orator of note, will lecture tomorrow evening at the Columbia Theater, the occasion being his debut upon the lecture platfrom: "Columbus" will be the prolific subject of the lecture tomorrow evening, and it is delivered

in the interest of a chair of American his-tory at the Catholic University. The dis-course is looked forward to with consider-able interest by many.

GEN. GORDON'S LECTURE.-Gen. John

NATIONAL RIFLES HALL.—The first annual entertainment and reception given by Seneca Tribe, No. 11, I. O. R. M., will take place at the National Rifles Hall next Thursday evening. Among those who will participate in the program are Prof. Gundlach. Master Harry Helwig, Loveless and Loveless, Hoy and Phillips, the four costers; S. H. Jacobson, F. R. Hoadley, R. I. Holbrook and Mrs. R. F. Martin. One of the attractions will be the amusing farce "Lend Me Five Shillings." The music will be furnished by Prof. Eaton's Orchestra.

ITALIAN BALL.-The Italian Be ITALIAN BALL.—The Italian Benevolent Society of this city has announced its annual hall for next Wednesday, and the members are making extensive preparations for the occasion. The young men of the society have been given full charge this year, and its success will reflect great credit to them. During the evening the Venetian Mandolin and Guitar Ciub will render popular musical selections, including "Cavalieria Rusticana" and others. This ball is considered by the Italian colony of Washington the greatest event of the season. All unite together from both north and south of Italy, and with their American friends make merry for that evening. friends make merry for that evening.

Costa Rica boasts a \$2,000,000 theater. Mrs. Leslie Carter has a portable dress

Neil Burgess is to revive "The County

Germany is to see Barnum & Bailey's greatest show.

Robson and Crane may star next season in "The Henrietta." Gerald Griffin is to impersonate Mr. Bowser in the vaudevile houses.

James O'Nelll will appear next season in a sumptuous revival of "Monte Cristo."

Lillian Homer, a cousin of Admiral Dewey, is studying for the stage. Henry Jewett may reappear next season as a star in "The Choir Invisible."

Bobby Gaylor has a part in "Round New York in Eighty Minutes." Tim Murphy continues to report pros-perity in "The Carpet-Bagger."

A new romantic drama has been written with the title "Kit Carson." It is said that Nat Goodwin's place outside London costs him \$30,000 a year.

Miss Adele Farrington is appearing with Marie Dressler in vaudeville. Mary Hampton has resigned from the Frawley company in San Francisco.

"The Greatest Puritan" is the title of an English play based on the life of Cromwell The betrothal of Joseph Holland and Winona Shannon was announced last week. Coquelln has scored a hit as Jean Val-jean in a dramatization of "Les Miser-ables."

John Blair contemplates an early appearance as Hamlet, supported by a special

Alice Ives, author of "The Village Post-master," has written a new play, entitled "The Green Light."

Clyde Fitch has been seriously ill at his home in New York. It was feared that appendicitis was threatened. Thus far this season the Louis James-Kathryn Kidder-Charles B. Hanford com-bination has cleared a profit of \$30,000.

Daniel Sully's new play is entitled "The Parish Priest," but has no religious element.

Victor Herbert was presented with a lov-ing cup by the members of his orchestra in Pittsburg. Lotta is now living at Mt. Arlington, N. J. She is said to be worth a million and a half.

Charles Frohman is having a play based on Peg Woffington written for Maude

Sixteen grand operas, all by living Ger-man composers, were produced in Germany last year. Beerbohm Tree may appear in a drams tization of a story of Russian life "A Boyar of the Terrible."

One of the New York theaters advertise in its program all articles lost and in the house. Effle Elisier has been playing Glory Quayle in "The Christian" with great suc-

Quayle in "The C cess in the west. Opic Read says that a man who goes to work in vaudeville earns every dollar he gets out of it.

Duse is to return to this country, and will open a season in Hammerstein's new the ter, New York. R. S. Hichins, the author of "The Green Carnation," has dramatized his latest novel, "The Londoners."

James Young represents Lord Byron as a convivial commonly who, with his friends at a banquet, drinks wine from a skull.

Charles Coghlan left an unfinished dramaization of "Vanity Fair" which his daugh er Gertrude contemplates producing. It is rumored that Camille D'Arville is en

gaged to marry a wealthy San Franciscan year from now, and will quit the stage. The benefit to be tendered in New York to Edward E. Rice February 16 promises to o Edward E. Rice February 16 promises to be a notable and very successful affair.

W. J. McKiernan, the author of "The Gunner's Mate," is writing a romantic play for Melbourne MacDowell.

Mrs. Langtry's American season will close in Boston May 19, and she and her com-pany will sail for England on the New Eng-land on May 23.

Nellie Yale Nelson is to play her original role in "The Carpetbagger" with Tim Mur-phy during his coming engagement in New York.

The city council of Wellington, Kansas, having decided to tax \$8 for every show presented for one night, the manager closed the theater.

London's playwriters' syndicate proposes to sell shares at about 65 cents each if buyers can be found to the amount of say \$35,000.

Paul Gilmore last December was acci-dentally shot in the leg by a super. The bullet was recently removed in a New York hospital.

E'via Crox, who was Thomas Q. Sea-brook's wife, made her debut in vaudeville in Pittsburg last week in Weber's Parisian Widow's Company. Willard Holcomb, press agent for Lieblet & Co., spent two weeks in Washington in the interests of their new play to be produced Monday.

George W. Lederer has secured the American rights to the new London Galety musical comody, "The Mesenger Boy," for presentation next season at the Casino.

Fred Hallen and Joseph Hart, with Mollie Fuller and Carrie De Mar, will reappear together in a new musical comedy, "Aunt Hannah," in New York February 19. De Wolf Hopper's business will not, it is thought, warrant his renewing his lease of the Shaftesbury Theater, London, which has several weeks to run. His return to America is expected.

Musical Dale, the vaudeville performe